

A SERIES OF
ORGAN PIECES
IN VARIOUS STYLES
— for —
CHURCH AND CONCERT USE

COMPOSED BY
ERNEST R. KROEGER.

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GT. DULCIANA. (GT. TO PED.)
CH. CLARABELLA DR MELODIA.
SW. VOX HUMANA. & ST. DIAP.
PED. 16th BOURDON.

SCENE ORIENTALE.

E. R. KROEGER, Op. 37. N^o 2.

Lento. (♩ = 63)

First system of the musical score. It features four staves: Dulciana (GT.), Clarabella (CH.), Vox Humana (SW.), and Bourdon (PED.). The Dulciana part begins with a piano (*p*) dynamic and a series of chords. The Clarabella part has a melodic line with some grace notes. The Vox Humana part consists of a simple harmonic accompaniment. The Bourdon part provides a steady bass line. The key signature is one sharp (F#) and the time signature is common time (C).

Second system of the musical score. The Dulciana part continues with a series of chords, some marked with a grace note. The Clarabella part has a melodic line with grace notes. The Vox Humana part continues with its harmonic accompaniment. The Bourdon part continues with its steady bass line. The key signature is one sharp (F#) and the time signature is common time (C).

Third system of the musical score. The Dulciana part continues with a series of chords, some marked with a grace note. The Clarabella part has a melodic line with grace notes. The Vox Humana part continues with its harmonic accompaniment. The Bourdon part continues with its steady bass line. The key signature is one sharp (F#) and the time signature is common time (C). The system ends with a double bar line and a repeat sign.

CLOSE VOX HUM. ADD 16' BOUR. SAI. & 4' FLUTE.

First system of musical notation. It includes a vocal line with a *mf* dynamic marking and a piano line with a *p* dynamic marking. The piano part features a *rit.* (ritardando) marking. The notation is dense with many beamed notes and rests.

Second system of musical notation. It continues the vocal and piano parts. The piano part has a *rit.* marking. The notation remains complex with many beamed notes.

Third system of musical notation. It continues the vocal and piano parts. The piano part has a *rit.* marking. The notation remains complex with many beamed notes.

Fourth system of musical notation. It continues the vocal and piano parts. The piano part has a *rit.* marking. The notation remains complex with many beamed notes.

SW. TO PED OFF.

W.E.A. & CO. 910 2

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I have ventured to suggest the Registration for the various pieces throughout this Volume keeping in mind the resources of the ordinary Three Manual Organ; However, with a little management in the use of Stops, all of these pieces can be well and effectively played upon any organ of two manuals, of full compass and the customary variety of registers.

Wm. E. Ashmull.